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### Concert: Summit Brass

Summit Brass

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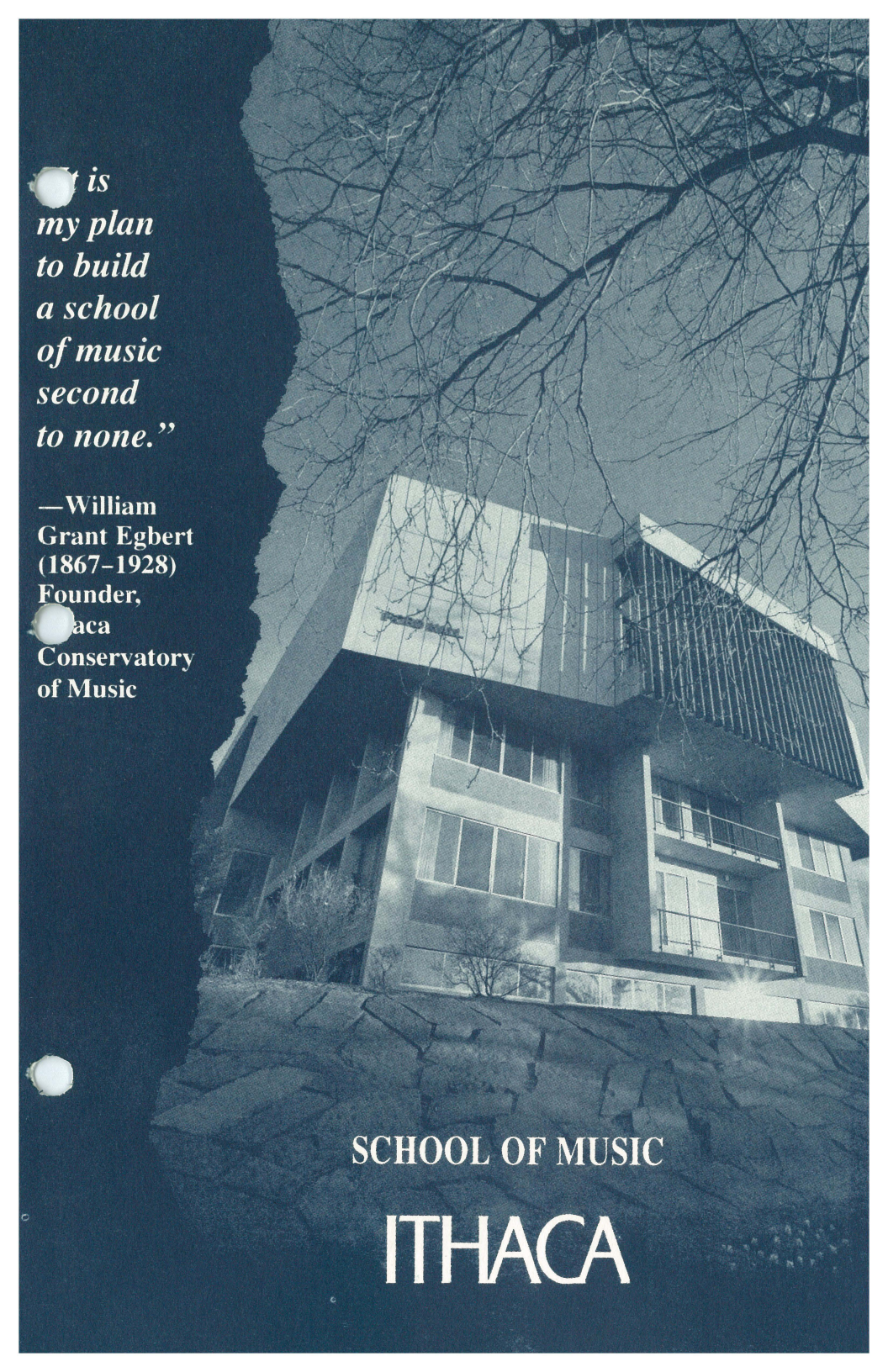
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*It is  
my plan  
to build  
a school  
of music  
second  
to none."*

—William  
Grant Egbert  
(1867–1928)  
Founder,  
Ithaca  
Conservatory  
of Music

SCHOOL OF MUSIC

ITHACA

# ITHACA COLLEGE CONCERTS 1993-94

## SUMMIT BRASS

Ouverture to the Musick *Royal Fireworks*\*

George F. Handel  
(1685-1759)  
transcribed by Ralph Sauer

Two Canzoni\*\*\*

Giovanni Gabrieli  
(1554-1612)  
edited by Raymond Mase

*Canzon XII a 8*  
*Canzon Septimi Octavi Toni a 12*

Music for Brass Octet \*\*

Anthony Plog  
(b. 1947)

*Allegro vivace*  
*Very Slowly*  
*Theme and Variations*

Concertino

Dimitri Shostakovich  
(1906-1975)  
transcribed by Ken Singleton

## INTERMISSION

Battle Galliard\*

Samuel Scheidt  
(1587-1654)  
arranged by Raymond Mase



Arizona Quickstep (1867)\*

John F. Stratton  
(1832-1912)

Mockingbird Quickstep (1867)\*

Hosea Ripley  
(1821-1887)

arranged by Raymond Mase

Animal Ditties \*\*

Anthony Plog

*Turtle - Porpoise - Python*

*Dog - Ant - Centipede*

*Rhinoceros - Mule*

Narrated by Thomas Bacon

Selections from *West Side Story*\*

Leonard Bernstein  
(1918-1990)

*Prologue*

*Rumble*

*Mambo*

*Maria*

*America*

*Somewhere*

**Walter B. Ford Hall Auditorium  
Sunday, January 23, 1994  
8:15 p.m.**

\* Recorded on "Summit Brass Delights" DCD 138

\*\* Recorded on "Colors for Brass" DCD 116

\*\*\* Recorded on "Toccata & Fugue" DCD 101

## PROGRAM NOTES

The *Royal Fireworks Music* was a product of Handel's maturity. It is essentially the last important purely instrumental composition that he wrote. It was generated by the need for special music for a huge celebration marking the signing of the Treaty of Aix-la-Chapelle in 1748, ending the War of the Austrian Succession. Ralph Sauer has transcribed the overture for brass and percussion from the original orchestration which required the services of twenty-four oboes, twelve bassoons, contrabassoon, nine trumpets, nine horns, a now obsolete instrument of the cornet family called the serpent, and three pairs of kettledrums. The premiere occurred at Green Park, London, on April 27, 1749. After the overture, there was a royal salute of one hundred and one brass ordnance. Accident marred the performance. A conflagration, started by some misguided fireworks, destroyed the pavilion built for the event and the Italian architect, who had been hired to provide the attractive decor, lost his head and drew his sword on the Master of Ceremonies, the Earl of Chesterfield. Handel's score was played again a month after, under more favorable circumstances, in the chapel of the Foundling Hospital, before an audience numbering about fifteen hundred.

Andrea Gabrieli's most important pupil was, interestingly enough, a member of his own family—his nephew, Giovanni. Unlike his uncle and another great predecessor at the basilica of San Marco in Venice, Adriaan Willaert, the younger Gabrieli based his work on a much freer use of harmonic progression.

The term canzon, as used in the Age of the Gabrielis, referred to a kind of work derived from the French vocal chanson. There were two basic approaches to canzon writing in the late Renaissance. One type began slowly and unfolded in blocks of sonority to an impressive climax. Another followed the more traditional polyphonic development of a single motive subjected to varied rhythmic treatment throughout and producing an overall result similar to that achieved in the double- and triple-choir motets for which the Venetian polychoral school was justly famous. Raymond Mase has edited two canzoni; the first from the posthumous collection of Giovanni's works published in 1615; the second from the 1597 collection, *Sacrae Symphoniae*.

Mr. Plog's *Music for Brass Octet* in three movements is a virtuoso vehicle brimful of rhythmic subtleties, bright sonorities, and tart dissonances which makes a real adventure of the listening experience. This work is outstanding for its taut form and imaginative handling of the brass ensemble medium. It may well be, along with Riegger's *Nonet* and Schuller's *Symphony*, the most distinguished chamber work of its kind in our time.

*The Harvard Brief Dictionary of Music* defines concertino as a short concerto, often in one movement. Such an external form fit Shostakovich's succinct, epigrammatic style to a T. He has written full scale concerti for piano, violin, and cello. In fact, his first piano concerto was scored for string orchestra and a single trumpet.



In the *Concertino*, there is an economy of means, an artistic profundity and a creative individuality which all contribute to heightened emotional and dramatic interest. As in so many of the composer's later works, there are moments of intense personal expression, the logical outcome of a career which fluctuated between acclaim and denunciation. The *Brass Band Journal* continues to be a rich source of "social music" for modern performers, as do the important collections housed in the Library of Congress and the Smithsonian Institution. From these sources, Raymond Mase has selected a pair of quicksteps written just after the Civil War by two composers whose reputation then was much greater than it is now. His settings of these ingratiating compositions update the spontaneity and charm of finely-crafted miniatures. Each uses a ternary design and the trio of the *Arizona Quickstep* has a tune worthy of Herold or Auber.

With *Animal Ditties*, Mr. Plog has transformed the ensemble into a programmatic raconteur. The seven-movement composition, with poetic interpolations, is a series of zoological impressions in musical tone. A different selection of fauna is dealt with here than what one is familiar with in Saint-Saëns's *Carnival of the Animals*, but the effect is no less telling.

The vastly talented and extremely versatile Leonard Bernstein, whose recent death the music world roundly laments, distinguished himself as a major composer for the Broadway stage. His career in musical comedy commenced with *On the Town* in 1944 and climaxed with the international success of *West Side Story*, first presented in 1957, and then transformed into an outstanding screenplay. His alliance with the writer-composer Stephen Sondheim resulted in an ingenious adaptation of Shakespeare's *Romeo and Juliet* to a mid-century New York seething with ethnic violence and social unrest. It featured a score full of vitality, poignancy, melodrama and driving tension. The sheer dynamism of the music is itself unique in American theatrical art. Seldom has a composer succeeded so well in defining the atmosphere and semantics of a locale in musical terms. Jazz, discord, Romantic lyricism, cross rhythms, polytonality, almost every technique used by twentieth century composers, find their way into this utterly human expression of a great love story.

The version of the *Prologue* and several numbers (*Rumble, Mambo, Maria, America, Somewhere*) for brass and percussion brilliantly preserves the diversity of mood and the naturalistic flow of ideas of the original.

## SUMMIT BRASS

For many years, trumpet soloist David Hickman had a dream of an all-American brass ensemble similar to those in Europe and Japan. He knew that America had the world's finest brass performers and had many excellent brass quintets, but there was no top quality large brass ensemble. His dream became a reality in 1986 when Summit Brass, "America's Own" premier brass ensemble, was formed. The ensemble is unique in that its members are made up of leading trumpet, horn, and tuba soloists plus principal players from major symphony orchestras in the United States. Hornist Gail Williams is a 1973 graduate of Ithaca College and recipient of an honorary doctorate from the college in 1992. For this tour Summit Brass is honored to be led by internationally renowned conductor Frederick Fennell.

ProArte Recording Company recognized the potential of the Summit Brass by the names of its high quality players and signed them to a three year recording contract even before the group had its first rehearsal! The first of these recordings was *Episodes*, which features "Doc" Severinsen as soloist on "Five Episodes for Brass" by Allen Vizzutti and Jeff Tyzik. The second recording, *All American Brass*, is a collection of mostly American music. The ensemble has subsequently formed Summit Records. Among the dozen releases are *Toccata and Fugue* and the latest release, *Summit Brass Delight*. Summit Brass has commissioned several new works—original compositions and transcriptions. These works as well as other brass music are issued as part of *Summit Brass Series*, published by Ludwig Music Publishers. The ensemble has been included in dozens of magazine articles including a cover story in *The Instrumentalist* and made a nationwide broadcast on Minnesota Public Radio's "Saint Paul Sunday Morning."

## PERSONNEL

Allan Dean, trumpet  
David Hickman, trumpet  
Raymond Mase, trumpet  
Anthony Plog, trumpet  
Thomas Bacon, horn  
Lowell Greer, horn  
David Krehbiel, horn  
Gail Williams, horn  
Joe Alessi, trombone  
Melvyn Jernigan, bass trombone  
Michael Mulcahy, trombone  
Ralph Sauer, trombone  
Daniel Perantoni, tuba  
Sam Pilafian, tuba  
Gray Barrier, percussion  
Michael Udow, percussion  
Frederick Fennell, conductor

Saint Louis Brass Quintet and Calliope  
Soloist and Recording Artist  
American Brass Quintet  
Soloist and Recording Artist  
Soloist and Recording Artist  
Soloist and Recording Artist  
Principal San Francisco Opera  
Assistant Principal Chicago Symphony  
Principal New York Philharmonic  
Saint Louis Symphony  
Chicago Symphony  
Principal Los Angeles Philharmonic  
Saint Louis Brass Quintet  
Travelin' Light  
University of Northern Colorado  
Santa Fe Opera  
Kosei Wind Orchestra



## CONCERT CALENDAR

### JANUARY

27 8:15 Faculty Recital, Linda Case, violin

### FEBRUARY

1 8:15 Faculty Chamber Music Recital, Ithaca Brass  
6 8:15 Faculty Recital, Mark Hill, oboe  
7 8:15 Guest Lecture, Jacob Druckman, composer  
13 3:00 Faculty Recital, Randie Blooding, baritone  
13 8:15 Guest Recital, James Forger, saxophone  
14 8:15 Vocal Jazz Ensemble, Dave Riley, director/arranger  
17 8:15 Wind Ensemble, Rodney Winther, conductor  
20 3:00 Faculty Recital, Steven Mauk, saxophone  
21 8:15 Contemporary Chamber Ensemble, Grant Cooper, director  
22 8:15 Symphonic Band, Henry Neubert, conductor and  
Chorus, Lawrence Doebler, conductor  
24 8:15 Concert Band, Mark Fonder, conductor and  
Women's Chorale, Janet Galván, conductor  
25 8:15 Faculty Chamber Music Recital, Debra Moree, viola  
26 8:15 Orchestra, Grant Cooper, conductor  
27 3:00 Choir, Lawrence Doebler, conductor  
27 8:15 Faculty Recital, David Minelli, clarinet  
28 8:15 Guest Recital, David Baldwin, trumpet

### MARCH

1 8:15 Percussion Ensemble, Gordon Stout, conductor  
3 8:15 Percussion Ensemble, Gordon Stout, conductor

In addition to the concerts listed above, music students give solo and chamber recitals, which are free and open to the public. The Concert Line (274-3356) provides supplemental information about these performances. We appreciate your continued interest in, and support for, our programming.

\* \* \* \* \*

### ITHACA COLLEGE CONCERTS 1993-94

(admission charged)

September 21	Manuel Barrueco, guitar
November 14	Paul Winter Consort
January 23	Summit Brass
April 7	Vermeer Quartet